

HUMANITIES INSTITUTE

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***Under Capricorn* (1949)**

Alfred Hitchcock

OVERVIEW

Director Sir Alfred Hitchcock (1899-1980) is a household name and perhaps the best-known British filmmaker. With over 50 films to his credit, Hitchcock helped to shape the modern understanding of the thriller genre. His best-known films include *The Birds*, *Psycho*, *Vertigo*, and *Rear Window*, all of which have earned accolades, including preservation by the US Film Registry. In 1960, Hitchcock was inducted into the Hollywood Walk of Fame with two stars for his work in both film and television. He was also the first recipient of the BAFTA Academy Fellowship Award.

Film Based on Australian author Helen Simpson's 1937 novel of the same name, *Under Capricorn* was adapted for the screen by Scottish writer James Bridie from an earlier adaptation made by Canadian Hume Cronyn. Because of the multi-national nature of the adaptation, some elements of Australian culture and history are oversimplified or inaccurately portrayed. During production, one of the camera operators rolled the massive Technicolor cameras over Hitchcock's foot, creating a disturbance during filming and breaking the director's toe. There are two Hitchcock cameos in *Under Capricorn*, and both can be difficult to spot: first, he is wearing a blue coat and brown hat during a parade at the beginning of the film; second, about 10 minutes later, he is standing with two other men on the Government House steps

Background The film was considered a flop although it earned nearly \$3 million in US and global box office returns. This may have been due to some negative reviews combined with news of Ingrid Bergman's adulterous pregnancy with film director Roberto Rossellini. Many film fans assumed that Hitchcock would be directing a thriller and were disappointed that *Under Capricorn* was not. The name of the Flusky's mansion, 'Minyago Yugilla', is said by some to be invented and by others to be from a moribund Aboriginal language and to mean "Why weepest thou?" This mirrors a biblical line found in the Gospel of John: "Woman, why weepest thou?" The phrase is a piece of foreshadowing about Lady Henrietta's struggles.

CINEMATIC NARRATION

Under Capricorn is not a typical Hitchcock film, lacking many of his favored thriller elements. One *New York Times* film critic complained that there wasn't a suspenseful moment until 100 minutes into the film. Often labeled a mystery, *Under Capricorn* is much more of a romance, its drama unfolding around a strange love triangle between nobles. If the film was released today, it would probably be labeled as a period drama. As with his previous Technicolor film, *Rope*, Hitchcock utilized many long shots, staging the camera more than the actors. While the dialogue and plot of *Under Capricorn* often receive critical scorn, even those with complaints have praise for Hitchcock's direction. French critics especially esteem *Under Capricorn*, many listing it among Hitchcock's greatest films.

SYNOPSIS

In the frontier town of Sydney in 1831, Charles Adare arrives with Governor Sir Richard, his cousin, seeking his fortune in the wilds of Australia. Befriended by ex-convict businessman Samson Flusky, Charles is lured into a shady land deal. Despite warnings, Charles dines at Sam's house, discovering Samson's wife, Lady Henrietta, an old childhood friend. Lady Henrietta, now an alcoholic, lives in isolation, manipulated by the scheming housekeeper, Milly. Charles' presence revives Henrietta's spirits, leading to a passionate yet one-sided romance. However, their deep connection reveals a dark past—Henrietta and Sam's forbidden love in their youth—and ends in tragedy.

Misled by Milly's tales, Sam accuses Charles of adultery, resulting in a confrontation and serious injury. Henrietta confesses to a past murder for which Sam took the blame, implicating herself in a trial that will force her deportation back to Ireland. Governor Sir Richard, unsympathetic to Henrietta's claims, pursues charges against Sam for injuring his cousin in an apparent gunfight. In a surprising twist, Charles, now aware of the truth, fabricates a gentler version of events, sparing Sam. Milly's devious attempts to harm Henrietta are exposed, leading to her expulsion from the Fluskys' service. The film concludes with Sam and Henrietta reconciled, bidding a fond farewell to Charles as he returns to Ireland.

MAIN CHARACTERS

Lady Henrietta Flusky—Sam's wife, a disgraced Irish noblewoman and an alcoholic Samson "Sam"

Flusky—A former convict and successful businessman; Henrietta's husband

Charles Adare — second cousin of the governor and old family friend of Lady Henrietta

Milly—The Fluskys' scheming housekeeper

Mr. Winter—An indentured servant hired by Mr. Flusky

Sir Richard—The new governor of New South Wales, Charles' second cousin

Mr. Corrigan—The Attorney General

CHARACTER ANALYSIS

Charles Adare

Charles is the youngest son of a noble family who makes his way to Australia to seek his fortune. A rebellious streak in him causes him to bond with the rich emancipist Sam, who is disliked by his cousin, the governor. He works to help Lady Henrietta stop drinking and come out of her shell.

Confident Charles is almost childishly confident at times. While in most stories, this would be portrayed as a positive trait, it allows Charles to be taken advantage of by Sam. It also drives some of his more rebellious actions, such as moving in with Sam so as not to cause 'scandal' for his cousin, the governor. Charles believes that no matter what happens, he will somehow come out on top. This confidence isn't well-founded, as we see during the film's rising action. Not only is he injured trying to ride Sam's willful horse through the dark, he is also shot when Sam reacts in anger for having to put the poor mare down. His confidence does save the Fluskys in the end: because he's able to cover for Sam confidently enough, Sir Richard agrees to stop prosecuting the Fluskys for their alleged crimes.

Playful Charles always has a joke ready. He is quick-witted and often seeks to get a rise out of his snobbier relatives. He never seems to take things seriously, always making light of people's anger or frustration. His playful nature comes out in other ways, such as when he climbs the facade at Minyago Yugilla to get past Henrietta's locked door and also when he lies to Sam about the broken doorbell on his first visit to the mansion. Charles' lack of seriousness shows both his youth and his lack of experience. By the film's end, he has grown up and returns to Ireland happily, ready for a rest after his adventure.

Adventurous Charles' entire reason for being in Australia is adventure. There are dozens of other ways for the son of a lord to find his fortune, most predominantly military service or becoming a state official. Charles instead travels to Australia, hoping to find both fortune and thrill in the wilds. Because of his adventurous nature, Charles often jumps into a situation without fully understanding it. This shows best in his acceptance of Sam's shady land deal when he tries to say he's purchasing the land to raise sheep, but the plot of land is in the center of Sydney. Charles' nature pushes him to pine after Henrietta when it appears Sam is ready to abandon her. He asks her to come back with him to Ireland, but she refuses. In the end, Charles is sent home by his Cousin so as not to create further scandal.

Lady Henrietta

Lady Henrietta Flusky is the wife of Sam Flusky. She traveled to Australia to make a home for Sam after his prison sentence was completed. Her alcoholism and bond with Charles create a love triangle when Milly's manipulations drive Sam to violent jealousy.

Moody Henrietta is known for her moods. She is often struck by terrors, some real but some existing only in her mind. Her moodiness comes mostly from Milly's manipulations, drugging her with sleeping draught and giving her more and more wine to drink. Milly also leaves a shrunken head on Henrietta's bed to scare her in her drugged and drunken state. As Charles helps her to recover, this moodiness disappears, replaced by a longing to be the woman she once was and to have a romantic relationship with Sam once more.

Heartbroken The cause of much of Lady Henrietta's grief is heartbreak. Nearly assassinated by her own brother for marrying Sam, the stable boy, Henrietta must kill her kin to survive, one of her first sacrifices for Sam. In turn, Sam takes the blame, sparing her the horrors of imprisonment. He is a different man when he finishes his term, causing Henrietta further heartbreak and driving her towards alcoholism. Her heartbreak is most clear in her conversations with Charles: while Charles holds some hope that Henrietta will leave Sam and return to Ireland with him, he comes to discover that she is deeply in love with her husband and wishes to have the same love they shared as youths. In the film's climax, the rift between husband and wife is addressed, and both promise to try again, confirming that they love each other deeply. Despite the mishaps along the way, Charles is successful in healing Henrietta's heartbreak by the film's end.

Loyal Never once does it cross Henrietta's mind to leave Sam. She is intensely loyal to him, even during Charles' amorous advances. Henrietta holds a deep love and admiration for her husband, sacrificing her wealth, status, and family to be with him. Even in her despair, she thinks only of him. She remembers the love they used to share, longing for the connection of their youth. Her activities with Charles help her to realize her dream of being the woman she once was for Sam. When Sir Richard says that he must prosecute Sam as a repeat offender for the assault of his cousin, Henrietta admits to her fault in her brother's shooting death in Ireland. She breaks her promise to Sam to never tell anyone about her part in the shooting in an attempt to save him. Her undying loyalty saves their relationship in the end when, after discovering Milly's plot, Sam realizes how deeply he and Henrietta still love one another, promising to give their relationship another chance.

Samson Flusky

Sam is an emancipist businessman living outside of Sydney. He is dissatisfied with his treatment by nobles and his life with Henrietta. Sam hires Charles, asking him to use his past with Henrietta to try and cure her alcoholism and make her the woman she once was.

Angry Sam has a penchant for anger. He often yells and has a history of getting into fights. Whereas most people would simply ignore hawkers on the street, Sam pushes the man who tries to sell him a shrunken head because the practice angers him. Likewise, driven to anger by his servant's behavior, he often threatens to hand in their pink slips, sending them back to the prison colony. His anger blinds him to Henrietta's suffering and makes him act rashly under Milly's manipulations. Sam, driven to anger, accidentally shoots Charles after the young man injured his prized mare so badly that she had to be put down. His anger comes down in full force upon Milly when he realizes how she's been driving a wedge between himself and his wife for the past several years. Without Henrietta's pleas for mercy, Sam may well have beaten Milly or worse.

Suspicious Sam seems suspicious of everyone. He has a hard time trusting people, which makes it odd that he trusts Milly so much. Perhaps it's his suspicious nature that allows the housekeeper to manipulate him so well. Because he doesn't know Charles very well, he tries to use the young man for a shady land deal. As they get to know each other, however, Sam becomes more and more suspicious of Charles and believes Milly's manipulations about Henrietta and Charles' adultery over Charles'

'gentleman's promise' and Henrietta's denial. Because of his suspicious attitude, he doesn't give any information to the Attorney General when he travels to Minyago Yugilla to confirm Henrietta's claim that she shot her brother, blowing his only chance to have his name cleared.

Biased In addition to hating noblemen for looking down on emancipists, Sam shows a number of explicit biases throughout the film. First and foremost is his hatred of upper-class people. While this is somewhat justified by his past experience, he overblows his perception of noblemen as threats because of Henrietta's brother and family's treatment of him as a young man in love. This causes a massive amount of friction between him and those from a lordly background, including Charles and Sir Richard. In spite of having been imprisoned himself, Sam treats his indentured servants like pack animals, shown most clearly when he inspects Mr. Winter as if he were a horse at the beginning of the film. By the film's end, Sam comes to realize that some of his biases have been fueled by Milly trying to separate Sam and Henrietta. He apologizes to Charles at the Sydney docks, seeing his new lordly friend off on his trip back to Ireland.

THEMES

Love Love is a key theme in *Under Capricorn*, but it typically lies in memories. Henrietta's fond remembrances of Ireland are teeming with her whirlwind romance with Sam before his imprisonment and being shipped to Australia. Similarly, Sam often recollects how much love he and Henrietta shared as youths, lamenting the passage of time and the changes it brings. As in most Hitchcock dramas, the point of conflict is a love triangle. Charles becomes infatuated with Henrietta, seeing Sam as an abusive husband who isn't worth all the sacrifices Henrietta has made for him. Milly, in her own warped way of seeking Sam's love, drives a wedge between Henrietta and her husband, keeping Lady Flusky drugged and 'well lubricated' with wine. Despite the conflict and Milly's meddling, the Fluskys come together at the end of the film in a heartfelt attempt to rekindle their past romance.

Rumor/appearance A small yet potent theme, peoples' opinions and the talk of the town drive the story throughout this film. In the third scene, Charles is told by the bank manager that he shouldn't ask about people's pasts: it's considered rude in the prison colony. Despite this, we see many people accusing others of various crimes, starting with Sam who is called a murderer by a man trying to sell him a shrunken head and again by the kitchen staff, who all accuse each other of different crimes in order to make themselves look better. Sir Richard is terribly afraid of scandal, often asking Charles "what will people think" concerning his cousin's partnership with the former convict Sam. Rumor swirls around Minyago Yugilla, yet it all seems unfounded to Charles when he first lays eyes on the mansion. Because of her alcoholism, none of the women invited to Sam's dinner party want to be seen with Lady Henrietta, and so all of them play sick, sending their husbands alone. Rumor about Henrietta's infidelity with Charles lead Sam to crash the governor's ball, creating a scene that causes a loss of status for Lady Henrietta especially. While they appear a typical Australian couple, Sam and Henrietta's relationship hides an intriguing secret: although Sam was convicted for murder, Henrietta was the one who pulled the trigger. Sam uses the attorney general and governor's doubt that a woman could kill in order to continue covering for his wife, appearing to them as a repeat offender. Charles, using his position as a nobleman, claims it was a misfire of his own pistol which injured him, making the apparent murder attempt appear to be an accident.

Crime As a drama set in early colonial Australia, crime is an unavoidable subject. The island continent became a prison almost immediately after being claimed by the British, initially containing some of the worst repeat offenders in Britain. All too soon, however, any prison overflow was sent to Australia. Crime presents an interesting -if under-explored- subject in *Under Capricorn*. It is in the background of every interaction, the majority of characters having some sort of criminal past. While some, like the bank manager, tend towards forgiveness, others, like Sam and the kitchen staff at his home, hold grudges and refuse to work with those who committed certain crimes. Still others, mostly those of high rank like Sir Richard, will not suffer anyone who has been arrested for any reason. The few crimes we do see range in type and severity from a man selling contraband to assault to Milly's attempted poisoning of Henrietta. How criminals are treated drives the conflict at the film's end, as Henrietta admits to shooting her brother, a crime for which Sam has been punished. For justice to be served, she would have to go back to Ireland

for trial. As Sam will not confirm her story, he faces justice as a repeat offender, which will mean a harsher sentence.

Class Class plays a large role throughout *Under Capricorn*. While Australian society tries not to create any decisions based on criminal past, the British ruling class want to enforce such etiquette. They seek strict divisions among the classes: the lordly and the common, the law-abiding and the criminal. Because of that, emancipists like Sam always feel looked down upon, although they've worked harder to get where they are financially. This division becomes apparent as Milly tries to drive a wedge between Mr. and Mrs. Flusky. She repeatedly makes comments about Charles' lordly standing, saying Henrietta, as a lady herself, longs for gentlemen like him. We learn this is not true: Henrietta has time and time again given up her privileges and rank to be with Sam. Despite that, Sam clings to his lower-class identity as Milly uses it to fan the flames of his jealousy and rage. Sam abandons these ideas when he learns of Milly's treachery, vowing to repair the rift between himself and Henrietta.

Past The past affects nearly everyone in this film. Sam and Henrietta share the trauma of their whirlwind relationship, which nearly ended with her own brother attempting to assassinate her. Sam takes the blame when Henrietta kills her brother in self-defense, becoming a criminal and being shipped to Australia. Because of his time as a prisoner, Sam is a different man after serving his term, his behavior and anger driving Henrietta to drink. Charles and Henrietta bond over their shared childhood in Ireland, and this bond eventually threatens Sam. Because of their class bond, Milly thinks that she can use Henrietta's past as a noblewoman to drive her and Sam apart. In their short time together, Milly and Sam have bonded to the point where Sam believes Milly's word over his wife's. In the end, it's the past that saves Sam and Henrietta when they both realize they want the love they once shared back in Ireland and promise to try to love each other anew.

Wealth While often joined with class in most discussions, wealth takes on new meaning during the colonial period. Following the revolutions in France and America, those of low birth were suddenly gaining more financial power than those born into noble families. Some noblemen would seek similar wealth, traveling throughout the world with the aid of steamships to plunder the material riches of distant continents. The idea of social success through wealth was becoming more potent, and we can see this play out in *Under Capricorn* in the situation that unfolds between Sam and Charles. Charles comes to Australia with his cousin, the new governor, to seek his fortune. He has not a penny to his name despite his high birth, being the last son of a noble family. Sam seeks to buy Charles' services, first in a shady land deal and then using his past history with Henrietta to help bring her back to her old self. Sam faces many social challenges as a wealthy emancipist. While he has substantial power over those who are still prisoners, the upper crust of Sydney seemingly refuses to give a man with his background a place in their society.

Addiction Addiction mostly plays out in Henrietta's storyline. She says she didn't have any issues with drinking until Sam finished his term in the prison settlement and returned to her a crueler man. This would be about the same time that Milly entered into the Fluskys' service. Unlike other characters portrayed as drunks, Henrietta is only partially to blame for her addiction. Milly uses her access to Lady Henrietta to drug her and push wine on her, keeping her in a near-constant stupor to drive Sam away from his wife. Similar to many narratives concerning addiction, however, Sam is portrayed as fed up and pessimistic, believing his wife will never change. Charles challenges this, giving Henrietta the confidence and support she needs to face the challenges driving her to the bottle.

Sacrifice Sacrifice becomes an ever-present theme in this film after around its halfway point. We learn about Sam and Henrietta's youth and the great sacrifices Henrietta made to be with Sam, even killing her own brother to protect herself and their love. Sam sacrifices himself, taking the blame for the killing so that Henrietta won't face the harsh punishments levied by the Crown. Henrietta sacrifices her wealth in turn, taking all she has left to Australia to build a home for Sam when he gets out of prison. After his emancipation, Sam pours everything he has into building new wealth for Henrietta, though his cruel new attitudes drive her to drink. With Charles' help, Henrietta begins finding herself again, giving her the courage to tell the governor the truth about her brother's death when Sam is going to face hanging for potentially killing Charles. Sam, in turn, refuses to corroborate her story, sacrificing any potential clearing

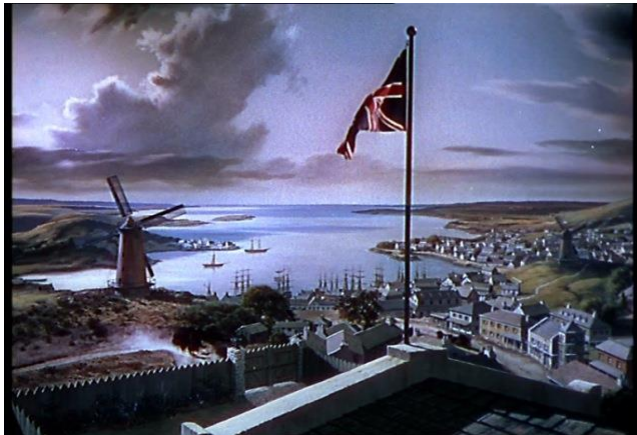
of his name to save Henrietta from punishment. In the end, after discovering Milly's treachery, Sam and Henrietta vow to stop the destructive cycle of self-sacrifice, choosing instead to live for love.

DISCUSSION QUESTIONS

1. Hitchcock is known for portrayals of strong-willed and intelligent women in his films. How do the women in *Under Capricorn* match this assessment?
2. What devices does the film use to mark Milly as an antagonist?
3. Australian history is marked by the country's beginnings as a prison colony. In what ways is crime addressed throughout the film?
4. Hitchcock often uses a pair of characters to exemplify contrasting morals or values. Do any characters serve as foils for one another?
5. Mercantilism and the colonial period caused many changes in British society. In what ways does *Under Capricorn* address the shifting socio-economic tides of the early 1800s?

SCENES

History lesson- The film opens with the British flag flying over historic Sydney. An authoritative voice-over begins relaying facts about Australian history while a montage of historical depictions flash across the screen: "In 1770 Captain Cook discovered Australia. 60 years later, the city of Sydney, capital of New South Wales, had grown on the edge of 3 million square miles of unknown land. The colony exported raw materials. It imported material even more raw. Prisoners. Many of them unjustly convicted. Who were to be shaped into pioneers of a great dominion."



1831- Welcome banners hang above the quay near historic Sydney's harbor. A neatly arranged group of soldiers stands beneath them, and a crowd gathers along the walkways in front of nearby buildings. The voice-over announces the arrival of a new governor in 1831 while a boat nears the quay. A military brass band begins playing as the governor disembarks and the story begins. Sir Richard removes his large feathered hat and addresses the crowd when the band stops playing. A well-dressed civilian standing behind the governor's men smiles as the speech continues. Another man approaches him, asking, "Have I the honor of addressing the honorable Charles Adare?" Charles identifies himself, and they talk, though their conversation is inaudible due to the governor's speech. The other man introduces himself as Cedric Potter, manager of the Bank of New South Wales, trying to get on the governor's cousin's good side and inviting him to meet at the bank the next day. Charles and Sir Richard speak for a moment after the speech and before the brass band begins playing again and the scene fades out.



Job interview- Inside the Bank of New South Wales, Mr. Potter speaks to Charles, saying, "Ah, you have some business experience." Charles replies that he has "absolutely none." Charles then speaks about his lot in life as the youngest son of a noble family before a knock comes on the door. A clerk informs Mr. Potter that a Mr. Flusky wants to see him. "Tell him I'm engaged with the governor's cousin," Mr. Potter replies. Charles finds the name 'Flusky' familiar, and Mr. Potter mentions that Sam Flusky is "one of our most admirable citizens." After listening intently, Charles asks a question: "Well so you can't tell me how to get rich?" "Only by hard work," is Mr. Potter's reply. "I must ask your friend Mr. Flusky," says Charles. "How'd he start?" Mr. Potter explains the customs surrounding not asking people about their past before calling Flusky an 'emancipist' (a convict who has served out their sentence or has been pardoned). Charles then demands an introduction.



Strange character- The camera floats to the office door just as Sam Flusky walks through. Mr. Potter introduces him to Charles. "I hope you told him you can't find fortunes like fleas in a blanket," Flusky says, crossing the room to the two other men. Charles makes a joke about never having seen a flea: "Are they difficult to pick up?" "It depends on how quick you are," Sam replies. After saying he's from Ireland and repeating Charles' surname, Sam reacts with recognition and suspicion: he knows the name from somewhere. "Are you one of the Adares of Killala," Sam asks, and Charles replies that he is. Then Mr. Potter asks for time to think over how he can "best advise" Charles, but Sam interrupts him, saying he'll pay Charles today for helping him purchase some land. When Sam leaves the office to make a withdrawal, Mr. Potter calls him a "strange character" and advises Charles not to visit the man's home. Despite the banker's advice, Sam and Charles leave the bank together.



Lands office- Outside the bank, Sam asks Charles a question as they meander down the road: "Would you like me to tell you what he said? If Old Flusky asks you to his house, don't go." Charles claims to have been not paying attention. "Pay attention to me," Sam says abruptly. "You want to make some money. There is a bit of land for sale going for a thousand pounds. I want you to buy." Charles says he doesn't have any money, and Sam assures him Mr. Potter will give the young man a loan, offering to buy the land at a considerable profit to Charles. "If I hear right, Mr. Flusky, you're willing to give me a considerable sum of money," says Charles. "Why?" Sam admits that he's bought all the land he can legally buy from the crown, but the law doesn't prohibit private sale. He asks Charles to join him in the Lands Office to fill out the paperwork so they can "save time."



Indentured servant- Inside the office, a manager approaches the two men as Sam writes at a desk. “I want a secretary,” Sam tells him. “I’ve got one for you,” the manager replies, “and he says he can read and write. Says he is a gentleman.” Sam agrees to look him over, doing so as if he were a horse. Sam then rudely asks the young man about the crimes that landed him in Australia, Charles watching with interest: “Was it embezzlement?” When the young man says it wasn’t, Sam agrees to take him on, asking his name. “Winter, sir,” is the young man’s reply. The manager reminds him that one signature on a pink slip will mean Winter’s return to life as a convict, while Sam continues filling out paperwork at the desk.



Shrunken head- Outside the Lands Office, Sam shows off his horse to Charles when a man with a bright-colored cravat approaches Sam. He whispers into Sam’s ear before leaning back to survey the street. There’s something in his arms. He then displays it to Sam, who shoves the man into the street. A shrunken head tumbles from Sam’s arms. “Is that a human head?” Charles asks. “A shrunken one,” Sam replies, “There’s a trade in that sort of thing here. Forbidden by law.” The head-seller curses Sam, calling him a murderer before fleeing. Charles tries to back out of the land deal, but Sam won’t hear it. He insists that Charles meet him at his home the next day.



A word with the governor- Charles exits a carriage outside an opulent manor, stepping inside. A butler informs Charles that the governor would like to have a word with him, directing him up the stairs nearby. The camera follows Charles' path, changing positions throughout the mansion until he reaches a door. The governor sits in a bath in a room deep within the house while he dictates to a secretary. The secretary suggests a more polite phrasing in a letter for Sydney's mayor, and Sir Richard tells him what to write before turning his attention back to his cousin. The governor continues bathing while Charles tells him about his meeting with Sam. After learning Sam is an emancipist, Sir Richard reacts scornfully, scared of his image if his cousin is seen congregating with such people. Charles seems to revel in his cousin's disapproval. Sir Richard orders him to decline the dinner invitation before he leaves with his secretary.



Handsome establishment- The scene fades in on a carriage pulling to a stop near a small gate. The carriage driver declines an invitation to grab a quick bite in the kitchen, saying he doesn't like the mansion. "Oh, why not?" Charles asks, looking at the manor. "Looks like a very handsome establishment." The driver keeps complaining, but Charles seems to ignore him. Before the driver leaves, Charles asks about the mansion's name, Minyago Yugilla. The driver says it means, "Why weepst thou?" Romantic music plays as Charles approaches and surveys the mansion. He finds no one in the foyer, but he hears voices. He follows them along the house, the camera moving closer to him, until he sees Sam arguing with some of his house staff about the party.



“Quite a party”- A shriek sounds in the kitchen nearby and Charles walks to the next window. The camera peers past him at three women beating and strangling another. Sam and the housekeeper enter the kitchen, the housekeeper using a length of leather like a whip, breaking up the fight. Sam tells the housekeeper to fill out their pink slips and send them back to prison when everyone notices Charles. “Good evening,” he says, tipping his hat. “I hope I'm not disturbing you. I was trying to find my way in.” Sam leads Charles into the dining room and the camera follows. “Quite a party you're having tonight, Mr. Flusky,” Charles comments, surveying the table setting.



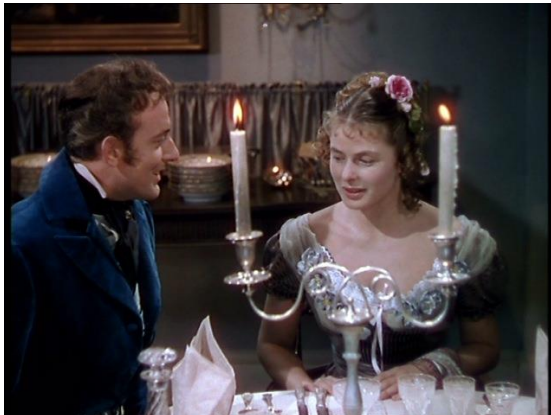
Guests- “Winter,” Sam snaps, holding up a place card bearing his wife’s name. “You should know better,” he scolds as the young man takes the card. One by one, the guests arrive. The group of men enters a parlor, the camera right behind them. They begin making small talk. Charles speaks his opinions about Australia and Sir Richard with each new guest that arrives. A running theme among the guests is that none of their wives are able to attend. Sam then leads his guests to the dining room. A doctor among the guests asks about Mrs. Flusky’s health, and Sam replies that she’s “well enough.”



Lady Henrietta- The men sit at their place cards, but Sam asks them to move closer since half the guests aren't attending. They then begin a prayer, the camera looking at the guests' bowed faces. Suddenly, the camera finds a pair of bare feet near the dining room's threshold. They cross the room and the camera pulls back. A woman puts her hands on Sam's shoulders, addressing the other guests: "Please be seated, Gentlemen. I hope I'm not too late, to take a glass of wine with you." Sam quickly introduces his wife, "Lady Henrietta Flusky." Charles helps Lady Henrietta into her seat, and she asks his name. When he replies, "Adare," Lady Henrietta looks surprised.



Memories of Ireland- Soft romantic music plays as Lady Henrietta realizes she knew Charles in her youth: She was friends with his sister. She refuses a glass of wine, her hands shaking. Lady Henrietta then asks after Charles' sister, learning that he [she?] married a Frenchman. Her smile fades quickly. "I'm afraid I'm not very well," she apologizes. Charles offers his arm and helps her over to the stairs, the camera following. "Now I have the banister," Lady Henrietta says upon reaching the stairs. "Good old banister." Sam leaves her as she struggles up the stairs and he returns to the table.



Something on the bed- “Mr. Adare!” Lady Henrietta shouts before Charles can sit. “Come please, come quickly.” “You’d better go,” Sam says, turning his attention to the other guests. The camera follows Charles up the stairs where he finds Lady Henrietta cowering outside her room. “Have you got your pistol?” she asks him, and he says he does. “In there, on the end of my bed. You can see it quite plainly.” Charles sees nothing. Shrugging, he fires his pistol into the wood on the nearby fireplace and exits the room. “It won’t worry you anymore,” he assures Lady Henrietta, and she thanks him. “You’re bothered by rats, I see,” Charles says when he and the camera re-enter the dining room.



After dinner stroll- With the other guests gone, Sam and Charles stroll around the estate discussing their past. Sam says he was a stable boy back in Ireland who worked for the Constandine family, Henrietta’s parents. He recalls teaching her how to ride and what spirit she had on horseback. “But she wasn’t at her best tonight,” says Sam. As he continues, Charles seems to look a bit bored, but he assures Sam that he’s interested and he continues talking about his past: “I was lucky to escape the gallows. But I got seven years transportation. You’d think that would have finished it, but it didn’t. She sold all she had, and followed me out here.” Charles is shocked by the love they shared, listening intently while looking out across the yard. Sam then laments that time had changed them, hoping that they can mend the gulf between them.



Gentlemen by the dozen- The camera pans up from the two men, catching a glimpse of Henrietta standing at her balcony, swaying drunkenly. The camera finds Sam and Charles again. “You know why I asked you here tonight?” Sam asks Charles, quickly admitting he was trying to impress the local ladies with the governor’s cousin. “Perhaps it’s just as well they didn’t come.” Sam says he hoped the party would have helped Henrietta “pull herself together” for the evening before complaining about his inability to connect with the local women: “I can buy gentlemen in packets of a dozen,” he jokes, and Charles seems to take offense. After assuring Charles he knows a true gentleman when he sees one, Sam begins discussing the land deal, further assuring Charles that it is legal.



Helping Henrietta- “Milly! Milly!” Henrietta shouts from upstairs. Charles moves to climb the stairs, but Sam stops him: “Let Milly go. Good girl, Milly. She’s got a way with Hattie.” Charles says, “We’ve got to do something about it,” earning a strange look from Sam. Charles mentions that Henrietta used to be friends with his sister, saying that because of that, he might be able to get through to her. “She did seem to take to you,” Sam agrees, his attitude changing. In Charles, he sees hope for his old love with Henrietta. Maybe he can help her be the woman she once was. Charles agrees to do what he can to help Henrietta while the camera pans up again. It catches a glimpse of Milly pouring a glass of wine through the balcony door before the scene fades out.



Order disobeyed- The scene opens on an office in the governor's Mansion. Sir Richard yells at Charles, who leans on the desk with his back turned: "I gave you definite orders... I told you not to go to this man's house. Now I hear you disobeyed me." The scolding turns to Charles' land purchase. He sarcastically says he'd like to try his hand at sheep farming, when Sir Richard informs him that the allotment is at the center of Sydney. "You have got yourself mixed up with some very shady people," Sir Richard scolds. "I will not have the government house turned into a clearing house for tricky finance." The governor demands that Charles rip up his land contract to save the family and the state the embarrassment. Charles says he'll keep the contract and go live with Sam instead. The governor has nothing but insults for Sam, remembering that he was a stable hand who eloped with a noble's daughter and shot her brother. Charles won't back down, and Sir Richard signs the document before Charles turns to leave without another word.



Visiting Hattie- The sun rises over Minyago Yugilla. The camera finds Henrietta and Charles on the porch. "Charles, It's good to have you here and get a breath of the old country," Henrietta says tiredly, the bags under her eyes heavy. She thanks him for being so kind on the night of the dinner party, and apologizes for not being well. "I know," says Charles. "You were extremely drunk." Lady Henrietta is taken aback: "No one has ever said that to me before." "That is a great pity," Charles replies. "You need help, don't you?" Henrietta says she's beyond help, ending her little speech by saying, "I'm no good now, Charles. No good at all." Charles says she shouldn't think like that, and she responds, "My will is exhausted."



Kindness- Henrietta moves the discussion to the party, asking if she made a fool of herself. "Yes. More or less," Charles replies slyly, getting a chuckle out of her. "That's the first time I've seen you smile." Henrietta thanks him for his kindness, and Charles turns the compliment back on her, finishing his little speech with, "You have a very extraordinary effect upon me, Lady Hattie. I spent most of my life warding off boredom, look at me now. I'm boiling with enthusiasm." Charles begins talking about horses and telling Henrietta that she must learn to run the household.



"I'm finished"- Henrietta seems saddened and intimidated by the idea of becoming more self-reliant, but Charles presses on: "You must learn to run your own house... You must order the dinner.... You should be punctual and beautifully dressed." "Oh Milly does all of that," Henrietta responds again and again. "I told you, I'm finished. I tried before... But it's no use." "Do you ever look into a mirror?" Charles asks. "I have no mirror," Henrietta responds. Charles stands and holds his jacket behind the door, his dark jacket creating a reflection of Henrietta's face in the glass. "If you saw what I see, you saw a very beautiful woman. What are you going to do with her?" Charles asks. Milly walks past, giving the two a strange look when she notices them holding hands. Charles mentions that the housekeeper doesn't like him very much.



Reincarnation- The scene fades in and a hand reaches into shot, ripping away some paper from a mirror. Henrietta looks at her own reflection, shocked to see her appearance in a new dress and bonnet. "Who is that," Charles asks from out of shot. "What do you mean?" Henrietta responds, confused. "Is that the reflection of Amy Henrietta Constandine or is it not? I'm proud of you, my dear," Charles says, planting a kiss on Henrietta's neck. "Charles," she responds coyly, pushing him away. "Why not?" Charles grins. "It's a respectable tribute to your reincarnation." Charles then gives Henrietta an assignment, telling her to go downstairs and take charge of the kitchen. "Milly will be furious," says Henrietta, Milly listening silently from the doorway behind them. Charles reminds Henrietta that she must take charge despite Milly's anger. "Now off you go," he says, "into the kitchen."



Milly- Charles and Henrietta gone, Milly rushes up the stairs as suspenseful music plays. She enlists Winter in her strange quest as she gathers bottle after bottle stashed away in Henrietta's room. "You're a gentleman, aren't you?" she asks as she works. "I suppose so," Winter replies. "A gentleman that can keep his mouth shut," Milly says, handing Winter the sheet containing the empty wine bottles. They move down the stairs quickly, the camera keeping pace while Milly complains about her mistress' new attitude and Charles' helping her. They find Henrietta in the kitchen with the staff. When she tries to assert herself as the lady of the house, Milly has Winter open the sheet filled with wine bottles on the table. The kitchen staff begin cackling, and Henrietta retreats to her room, tearful and embarrassed.



“Still my business”- The scene opens on a dirty dinner table, Henrietta’s place setting untouched. “It’s bound to be difficult going,” Charles says off-screen, “but you must go on.” The camera pulls back and finds Sam smoking a cigar outside with Charles standing nearby. Sam says, “You’ve got to give up. She’s done for.” Charles begs him to reconsider: “Don’t make too much of this. She’s coming back, I tell you.” Sam remains pessimistic, telling Charles that it’s no business of his how the household is run. “But it’s still my business to help Hattie,” Charles replies, “and I’m going to do it.” “Do what you like,” Sam says dismissively after Charles dashes off.



Through the balcony- Unable to get Henrietta to unbolt her door, Charles looks for another way in. He climbs up the building’s facade and enters her room through her balcony. Henrietta lays in bed, seemingly unresponsive. Charles is able to rouse her, but she turns away. “I don’t want to see you,” Henrietta says drunkenly. “I couldn’t do it, I told you.” After some coaxing, Charles gets Henrietta to stand up, telling her, “You must always stand on your feet. You must never give way.” “I had courage long ago,” Henrietta says, “but I lost it.” Charles pulls her close, and they kiss while romantic music swells. Henrietta pushes him away after a moment before saying, “This is not the way of it at all.”



Ireland- Fixated on her failure in the kitchen, Charles tries to get Henrietta's mind off of it by reminiscing about Ireland: "Can you remember the west wind coming off the Atlantic. You'll fill your eyes with the greens and the purples of the place you were born. The horse is still there on the hillside. Can you feel the turf, pounding underneath your horse's hooves?" Charles helps her into bed, saying he'll let Milly in to put her to bed. When the housekeeper arrives, the door is still bolted. Charles unbolts it and asks Milly to put Henrietta to bed. "It looks like it's your job," she quips before leaving. Gingerly, Charles tucks Henrietta into bed. He moves to shut the balcony doors and locks eyes with Sam standing down below as the scene fades to black.



The subject on Milly's mind- The scene opens on Milly's face the next morning. "I can't help it, Mr. Flusky," she says. "I've got to say what's on my mind." Milly goes on to complain about Mrs. Flusky messing about with "her" kitchen. Sam and Winter listen from the nearby table as the housekeeper continues when Charles enters behind them, apologizing for the interruption. "Those that put ideas into her head, had better stop it for everybody's sake," Milly says to Charles, a threatening tone in her voice. Charles begins to explain the situation last night, but before he can finish, Milly interrupts, accusing him of potential indecent acts with Henrietta. Mr. Winter stands to defend Charles, but Milly talks over him as well, accusing him of embarrassing Henrietta with the bottles. Sam tells them all to leave, but Milly has to have the last words: "I'm getting out. I wouldn't stay another hour in this house."



“Bad log”- Walking toward the foyer, Charles says to Sam, “You’re well rid of her.” Sam says he needs her to run the household. “You’ll get along without her like a house on fire. She’s a bad log. All that talk was meant to cover her retreat.” Sam gets defensive, saying he believes Milly’s word above gentlemen like Charles and Winter. “Ladies and gents look at things their own way. Maybe Miss Milly and I look at them another,” he says, pacing around the room.



Milly’s departure- “Goodbye Mr. Flusky,” says Milly after boarding a carriage outside the mansion. “I’ll pray to the lord that your eyes may be opened.” The carriage pulls away and Henrietta steps onto her balcony just in time to see Milly fade into the distance. Winter asks if he should ask Henrietta to see to the kitchen for breakfast. Sam responds, “She never gets up before midday... See to it yourself.” “Very well, sir,” Winter says, disappearing in the direction of the kitchen.



“Perfect Morning”- “Where’s Milly gone?” Henrietta shouts, descending the stairs toward Sam. “She’s left us,” Sam says simply. “But she can’t,” Henrietta pleads. “She mustn’t. But you must bring her back.” Charles walks down the stairs with a big smile on his face and a letter in his hand. “Milly is gone,” Sam tells him somberly. “I just said it’s a wonderful morning,” Charles says. “I’ll go further, it’s a perfect morning.” After a bit more conversation, the sound of a fighting erupts in the kitchen. Sam says he’ll go to deal with it when Charles puts his hands on Henrietta’s shoulders. “Who gives the orders in Flusky’s house?” he asks, looking into Henrietta’s eyes. Hesitantly, Henrietta stops Sam and moves to the kitchen, saying she’ll take care of it.



Lady of the house- The women argue loudly in the kitchen, but they seem to calm down as Henrietta approaches. The camera glides behind her as she opens the door and enters the room. One of the cooks talks loudly about Henrietta’s alcoholism, cutting herself short when she notices her enter. Henrietta crosses the room and takes the whip from its hook by the fire. The cooks shuffle backwards, afraid, but Henrietta places the whip in the fire. “After today,” she begins, “no one will be beaten in this house. If you wish to stay here, you may. But there are three things I don’t like. Noise, fighting and stealing. If I find any of these three things, I shall send you back to prison.”



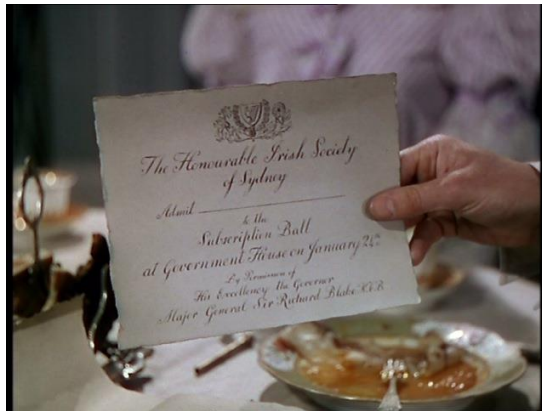
The new cook- Henrietta addresses the youngest cook, asking her name. "Susan, ma'am. But I answers to Crumpet." "After this," Henrietta says, "you'll answer to Susan. Which of you is the cook?" One of the older cooks speaks up, but the other one argues with her. "Quiet!" Henrietta snaps, and the fighting stops. "You three make the breakfast. I want coffee, toast, eggs, and bacon. Three separate breakfasts. Each one of you will make one breakfast, and the one who does the best will be the cook." The three women agree to the terms of the competition and begin busily bustling around the kitchen, preparing the meals.



Breakfast disasters- A jaunty melody plays as the three kitchen servants file into the dining room one by one, each carrying the breakfast they prepared. Charles and Henrietta sit and watch with growing disgust as they examine their breakfasts. The camera pans to Sam, who smiles as he happily eats his well-prepared meal. Henrietta's is hopelessly burnt, while Charles' is entirely raw.



Invitation Turning his attention from the terrible meal, Charles says he has good news and produces a piece of paper. "At the request of his excellency, the Governor, Samson Flusky esquire, and Lady Henrietta Flusky, are invited to the Irish Society ball at Government House on January 24th," he reads. "I don't like much that kind of joke," Sam says. Neither Sam nor Henrietta seems excited, but after a little coaxing, Charles gets a tentative 'yes' from Henrietta. She quickly changes her mind. "My good woman," Charles says, "can't you see you're coming back? You're coming back to the sounds of trumpets and violins. Don't be a coward, Hattie." Sam says that he won't attend as he cannot dance and insists Charles chaperone his wife. He then bestows the keys Milly once held to Henrietta and promises to buy her a beautiful dress for the ball before leaving.



Letter- Alone in the dining room, Charles mentions that he's writing a letter to his sister and asks Henrietta if she'd like to add anything. She says no at first, but Charles won't hear it, saying that he'll dictate. She asks him to write that she and Sam are very grateful for Charles being their guest. Charles jokes about being a poor guest but continues writing. Henrietta says, "I'm very fond of him. And you should be very proud of him. His visit means more to me than I can express." She finishes by asking Charles' sister to visit New South Wales someday so her old friend may hear the whole story.



A collar of rubies- A carriage waits outside Minyago Yugilla late one evening. The camera enters the home where it follows a necklace dangling from Sam's hand behind his back. "Come on, Hattie," Charles calls up the stairs as the camera halts in the doorway. "We mustn't keep the governor waiting." Romantic music swells as Henrietta walks down the stairs in an elegant gown. Sam says she looks "alright," fondling the necklace in his hands as he asks if a collar of rubies would make her look better. Charles jokes that rubies would make Henrietta look "like a Christmas tree," and Henrietta agrees. The camera watches while Sam slips the necklace into his back pocket unseen. Charles hurries Henrietta to the carriage and they depart quickly.



Milly's return- Sam paces around the foyer, eventually coming to stand in front of the camera in profile. "Very pretty she looked, I must say," Milly says from off screen. The camera finds her as she enters from the rear door. "I've come back for my box," she says. "I start tomorrow at Mr. Corrigan's. The attorney general." She asks to stay overnight to meet the carriage first thing in the morning. Sam agrees. She offers to "bring him something hot," but Sam's face is cold. He faces away from Milly as she reminisces. She continues talking about how lovely Charles and Henrietta looked together, knowing talk of infidelity is a sore point for Sam. He reacts, but tries to hold himself together. Milly keeps gossiping, and Sam's expression slowly changes from distant to angry. Milly's plan to drive a wedge between Sam and Henrietta seems to be working.



The ball- A short cross-fade takes the camera from Minyago Yugilla to Government House, where a band plays a lively waltz. Nobles dance around and various servants attend to them as Henrietta and Charles walk into shot. Charles forces his way in when the head servant accuses him of forgery, but as he's the governor's cousin, the staff see no way of stopping him. On the dance floor, the attorney general approaches Henrietta and asks to dance. She accepts, Charles watching from the edge of the crowd with a proud smile on his face. Those in the crowd gasp and whisper to each other: They can't believe Lady Flusky is in attendance.



The governor's attentions- "Who is that exquisite creature?" the governor asks a nearby noble. "Who do you mean, sir?" the man responds. "You know quite well who I mean," the governor chides him. The other man admits he doesn't know her and walks away to try and find out. The head servant approaches Sir Richard, trying to inform him about the forged invitation, but the governor won't hear it. Charles appears and Sir Richard begins fighting with him quietly. The argument stops when Henrietta approaches and Charles introduces her to Sir Richard. The governor invites her to dinner and to dance. After pushing his cousin into letting him stay at the ball, Charles lets them go, watching with a big smile as they dance.



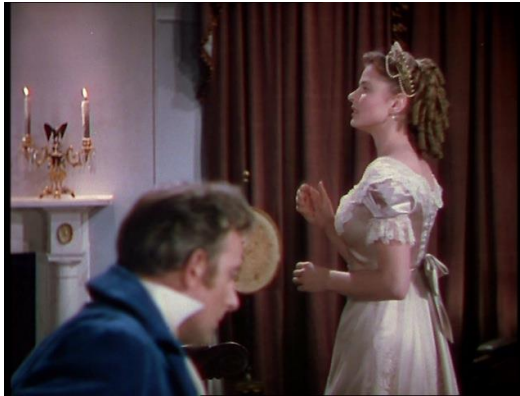
Unexpected appearance- Charles' smile fades when he turns to see Sam entering the ball flanked by excited party-goers. He pushes the smile back onto his face and goes to greet Sam, helping him past the head servant taking invitations. "Hattie's had tremendous success," Charles reports. "She's just gone on to supper with the governor." Sam, already enraged, demands to see Henrietta and is insulted by Charles' appraisal of his appearance not being "fit for a ball." He stalks off, his eyes locked on something off-screen. We hear Henrietta's voice growing louder when Sir Richard speaks, curious why she doesn't ride horses anymore and suggesting Sam must not like them. "Oh, he loves horses," Henrietta says as her face comes into view. "He's lived with them all..." Her thought stops short as she locks eyes with her husband.



Jealous- "Sam," Henrietta stammers. "What a shock, you came." She introduces Sam to Sir Richard and, following proper etiquette, tries to catch him up on their conversation. Sam insinuates that they were discussing his lower-class childhood, mocking him. Henrietta tries in vain to change the subject, but Sam presses on, seemingly challenging the governor to insult his upbringing. When Sir Richard responds politely, Sam presses further about money, saying that Charles doesn't have a penny that Sam didn't give him. He makes a scene, throwing money on the floor. The music stops, and the guests turn to look at the disturbance. Henrietta walks away from the scene, her pace changing to a jog and then a run as she moves toward the camera. Sir Richard's angry voice fades as the scene ends.



Memories- Minyago Yugilla stands in the darkness. A man stands in the doorway to the dining room. The camera finds Henrietta, seated and near tears, bemoaning Sam's behavior at the ball. "He's jealous of your shadow, jealous of your world," Charles says, insisting she leave Sam and return to Ireland with him. Henrietta says she's done Sam "many wrongs," though the only thing she lists that could actually cause marital problems is her inability to bear children. Charles insists that Henrietta leave Sam, and she snaps at him angrily before recalling fond memories of her youth with Sam in Ireland from their first meeting to their eloping.



Hideous things- The romantic music stops when Henrietta tells the story of Sam's arrest. On the night of their wedding in Ireland, Henrietta's brother tracked her down, seeking to kill her for dishonoring the family by marrying a lower-class man. Sam struggled with him in Henrietta's defense, and she shot her own brother, the crime being blamed on Sam. Sam would take the blame to protect her. She says she traveled to Australia in the hopes of creating a home for Sam once his term in prison was finished. "I thought that we could start life afresh in this new country," Henrietta says. "But so many hideous things became part of him." Those hideous things, the trauma Sam experienced, drove her to drink, Henrietta explains. "No man alive is worth that sacrifice," says Charles. "Do you think he understands what you have done?"



Kicked out- “You couldn't do this sort of thing at Government House, sir,” Sam says, standing in a nearby doorway. He's overheard Charles' urging. “Get out!” Sam shouts, but Charles just stands there. “Did you hear what I said?” “Yes, you great lout,” Charles replies. “I heard. Have you heard what I've been saying to her? You're not worth the sacrifice she's made.” After the exchange of words, Charles storms off, taking Sam's mare. Sam turns his attention to his wife, berating and insulting her, but Charles soon returns, limping. He reports that the mare is worse off, having collided with a gate post in the darkness. Sam somberly retrieves a pistol and walks into the darkness. Then a shot rings out, and Sam returns. “You bloody murdering gentleman!” Sam says as he strikes at Charles. A pistol goes off, and Charles crumples to the ground while the screen fades to black.



Hospital- Sam paces outside his mansion when Milly appears with a cup of tea. She says she'll be staying with “all the trouble,” forsaking her new position with the attorney general. Mr. Winter returns with the carriage, saying that Henrietta is staying at the hospital until she can see Charles. The scene fades to Henrietta seated outside a door, the light from a nearby window casting a cage-like shape around her. She begs a nurse to let her see Charles, but the woman replies that she's under strict orders not to let Henrietta in. Inside the room, Sir Richard argues with his advisors: Charles has put him in a sticky situation. If his cousin survives, he'll be sent back to Ireland in disgrace, and if he dies, Sam Flusky will be hanged for murder. Charles comes to with a sickly grin and a joke when Sir Richard asks him to make a statement, but the doctor orders them out of the room. The only way Charles has a hope of making a recovery is with rest.



Confession- Outside the hospital room, Henrietta asks the governor how Charles is doing. “So far as I’m concerned,” Sir Richard replies, “I can tell you this. If Charles gets better, I shall send him home in disgrace. If he dies, I shall hang your husband. Whatever happens, I will not have a violent brute like Mr. Flusky traipsing about my colony. He’ll go back to the convict settlement, where he belongs.” In order to save her husband, Henrietta admits to the crime of killing her brother. “Lady Hattie,” the governor replies, “if you persist in this story, I shall have to do my duty.” Henrietta faces the threat of returning to Ireland to be charged with murder in order to keep Sam from being convicted again.



“A bad dream”- Back at Minyago Yugilla, Lady Henrietta enters the parlor where Sam sits smoking a cigar. She tells him of her trip to the hospital, saying she thinks Charles may die and reporting the governor’s statement to Sam. “Neither of them believed a word I said,” says Henrietta. “Just like a bad dream. They are going to send me back to Ireland. You see, I had told them that I had shot Dermot.” Sam reacts with anger, accusing her of plotting to return to Ireland with Charles. He storms off after yelling at Henrietta and insulting her. Milly appears to comfort Henrietta. “You look ill,” she says while the camera pulls into a close up of her face. “Don’t you think you should have something to drink?”



Governor's mansion- Outside the Government House, a bugle plays 'All Orderly'. In a bedroom inside the mansion, Charles sits and writes. Sir Richard enters the room, jokingly saying, "I didn't know you were left-handed." They make small talk before the governor comments on Charles' health, saying the doctor says he should make a full recovery. "I shall have to send you home, you realize?" Sir Richard asks. "You may think you're the devil of a fellow, but I can't afford scandals in my colony." He then mentions that Charles and Henrietta will be on different ships, as she'll be transported as a prisoner. Charles is incensed, but there's nothing he can do.



"The Lord works in mysterious ways" - The camera finds its way back to Minyago Yugilla, the sun setting behind stormy-looking clouds. A carriage rolls away outside while Sam puffs on a cigar in the parlor. Milly enters the room, reporting what the doctor had to say about Henrietta and commenting about the new strength of her sleeping draught as she stows it in her pocket. Milly also tells Sam that Charles is recovering, saying, "The Lord works in mysterious ways, his wonders to perform." She goes on, saying that with Henrietta's departure, they'll have peace at Minyago Yugilla. "I'm going with her," Sam says resolutely. He says he's going to sell the mansion and all of his land to go back to Ireland with Henrietta. Milly begs him not to, but his mind is made up. Henrietta cries Milly's name from the top of the stairs. When she tries to go, Sam pushes her aside, wanting to attend to his wife himself.



Hattie's bedroom- Henrietta is in a tizzy when Sam enters her bedroom. "Please make it go away, please," she pleads while she cowers by the window. "There, on the bed. It's always there. Always the same, grinning at me." Sam says there isn't anything on her bed, but Henrietta insists that he shoot it. She says that Charles shot it, but Sam says he was only humoring her. Sam tucks Henrietta into bed, but as soon as he's gone, she gets up and walks to the end of her bed. She lifts the sheet to reveal a shrunken head and faints. The camera pans to the window, where a heavy rain pours outside accompanied by thunder and lighting.



"Something to drink"- The scene fades into Henrietta's sleeping face resting against the bed. A tear drips from her eye down her nose. The camera pans over to the shrunken head and a familiar hand reaches to grasp it. Milly takes the head and places it inside a nearby box. Henrietta sees it all covertly, closing her eyes whenever Milly looks in her direction. Milly pulls a bottle of wine from its hiding place in the flue of the nearby fireplace and pours some into a glass. After a moment's hesitation, she pulls the sleeping draught from her pocket and empties the entire bottle into the glass. Henrietta's eyes open wide with fear. "I've brought you something to drink," Milly says, the poisoned glass held toward Henrietta.



A plot unraveled- Lady Henrietta begins calling for her husband, who rushes into the bedroom. After some prodding, Sam looks inside the jewelry box and finds the shrunken head and the empty medicine bottle beside it. Caught, Milly admits everything, even telling Henrietta that she hates her and longs to be with Sam. "When you and I speak of love," Henrietta says to Sam, "we don't mean the same thing. You knew that, Sam, didn't you? Whatever has happened to us, you knew that." Despite all the harm Milly has done, Henrietta tells Sam to let her go unpunished.



A statement- As Milly flees the mansion, a group of men enters, and Sam descends the stairs to greet them. Among them is the attorney general, who asks Sam to make an official statement. Sam assumes it's about shooting Charles, but the attorney general corrects him: "Your wife has confessed to the murder of her brother. We require you to corroborate her statement." Sam almost snarls his reply, "I must help you to hang my wife, eh?" He confirms that they need his evidence before asking them to leave. The attorney general then informs Sam of the warrant for his arrest in the attempted murder of Charles Adare. With a reminder that it's either Henrietta's life or his own, the men leave Sam to make his decision.



Sacrifice- “Who are those men?” Henrietta asks as she descends the staircase. Sam tells her he just sent the attorney general and his men packing. “They can’t touch you now,” Henrietta says resolutely, “I have confessed.” “They want my evidence, too,” Sam replies. Henrietta presses herself into Sam’s arms, crying about the futility of her actions. “Sacrifice,” Sam says. “All along, we’ve sacrificed ourselves for each other. There must be an end to it.” Henrietta pleads with Sam to allow her to face justice to save him, but Sam quiets her, saying, “Don’t talk. Tomorrow will look after itself.” They climb the stairs, arm in arm while somber romantic music plays.



A plea to the governor- The next morning, the authorities show up at Minyago Yugilla and take Sam away to face justice. Henrietta orders a carriage, and the shot finds her later that day on the busy Sydney streets. The scene fades out and back again on Henrietta’s crying face as she pleads with Sir Richard in his office to spare Sam. “Mr. Corrigan gave him his opportunity last night,” the governor says. “He has only to say one word.” As she continues to plead, she learns that Charles has never given an official statement. After some insulting comments about Sam from Sir Richard, Charles suddenly enters the room. The governor addresses him angrily, but Charles ignores it, addressing Henrietta: “They told me you had come. I heard you were ill. What’s all this about a confession?” Charles is confused to learn of Sam’s arrest. Henrietta asks Charles to help her, and he obliges, telling Sir Richard that it was a misfire from his own pistol that injured him.



Adare's farewell- Sometime later, Sam and Henrietta stand before Charles at the Sydney docks. "Bye Sam," Charles says simply. "Mr. Adare," Sam responds, "I've got a lot to make up to you." "I'll be the first man to go back to the old country without making a fortune," Charles jokes. "I'll be the rage of Dublin." "We'll be sorry to lose you, sir," Mr. Winter says. "If I may say so, Winter, I'm sorry to go. It's not a bad place. They say there's some future for it. Must be. It's a big country." "Then why are you leaving, sir?" Winter asks. "That's just it, Winter," Charles grins. "It's not quite big enough." He wishes Winter good luck before stepping into a boat. Sam and Henrietta wave from the quay as the scene fades out.

